

French Criticize American School at Fontainebleau

Conservatory of Music May Be Forced to Move Next Year.

Special Correspondence to THE NEW YORK HERALD.

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Strong protests are being made by some French newspapers against permitting the American Conservatory of Music, at Fontainebleau, to occupy the famous chateau placed at its disposal two years ago by the Ministry of Public Instruction and Fine Arts. According to the *Petit-Bleu*, one of the iconoclastic papers of the French capital, there is danger both of the chateau being damaged by fire and being made the center of attraction for vandals. It is also considered almost a sacrilege to permit Dr. Casadesu, the director of the institution, to occupy armchairs once used by Napoleon III. and to have historic rooms in the castle "fled by stenographers or centers for afternoon tea during the three months the American students are at Fontainebleau."

The American Conservatory is supposed only to occupy the Louis XV wing of the chateau, which was once the residence of Napoleon III., and also housed Presidents Carnot and Felix Faure. But, it is pointed out, while the big gates of the chateau are locked at twilight while the American guests are not in residence, during three months each year there is nothing to prevent burglars entering at night and either damaging or carrying away valuable heirlooms belonging to the French Government.

The danger of fire has been increased by the installation of electricity, and according to architects a short-circuit spark would set the Fontainebleau timber box ablaze beyond all hopes of preventing a veritable national catastrophe. Kitchens have also been installed just under the apartments used by the queen mothers and occupied by Pope Plus VII during his captivity. Even the Empress "boudoir," according to the French press, is in danger of being seriously damaged, as it now forms a parlor for the receiving of visitors, or at times as a secondary office. The little theater in the Louis XV wing, which had not been used since the days of the Empire, was recently refused the "Society of the Friends of Fontainebleau" for a series of performances for charity. The Government's architects declared that the building was so shaky as to constitute a veritable menace should the hall contain even a hundred persons. "Yet the American Conservatory did not hesitate to give a concert at which more than 200 persons were present," complains the French press, "and this without a single repair being effected."

The protests are to be carried to Parliament during the winter session, and there is every possibility that the American students next year will have to find accommodation elsewhere—presumably in Paris, where the cost of living is considerably higher than at Fontainebleau.

Concerts and Recitals On Many Stages

Continued from Page Three.

by the Teatro Caruso company of Italian artists, which includes Cav. Nicola Maldace, Amelia, Prima, La. Cleo, Rafaela Balsamo, Onofri, Rita Roma and Edera Bruna. These artists were brought to America some weeks ago for appearances in the leading cities and their appearance Sunday at the Selwyn Theater will be the last in this country before their return to Italy.

A group of internationally famous celebrities are giving their services to the weekly educational series of concerts at De Witt Clinton Hall to-night. There will be Cantor Josef Rosenblatt, John Charles Thomas, Conchelo Feeder and the pianist, Norma Drey. Otto H. Kahn will be guest of honor and will address the audience.

Mme. Julia Claussen, a mezzo soprano of the Metropolitan Opera House, will appear in a recital at Carnegie Hall to-morrow night. She will have the assistance of Frank La Forge at the piano. Her program will comprise a wide variety of selections in Italian, German, Swedish, French and English, and it will feature compositions by Faurer, Elgar, an American composer. Following this recital, the singer will appear in concerts at Baltimore, Md.; Bradford, Pa.; Jamestown, N. Y.; Reading, Pa.; St. Louis, Mo., and Fulton, Mo., in February, and will then rejoin the Metropolitan Opera.

A suite for violin and piano by Leo Sowerby, three preludes for violin by Frederick Jacobsen, five songs by Winter Watts and four pieces for cello and piano by Louis Gruenberg comprise the program to be given by the American Music Guild at the first member ship concert, which will take place on Wednesday evening at the Fifty-eighth street branch of the New York Public Library. The artists to appear at this concert are: violinist, Helmut Hertenstein; pianist, Sander Hartman; violinists: Zelma de Malet, soprano, and Winter Watts, Frederick Jacobsen and Louis Gruenberg, composer-pianists.

Abraham Haimowitz, the young Russian violinist, who makes his only appearance this season in New York at Town Hall on Wednesday evening, will give a varied and interesting program. David Sapir will be at the piano.

Mitscha Levitzki, pianist, making his first appearance in New York, after a season's absence, at Carnegie Hall on Wednesday evening, will include in his program two of his own compositions, one of them being a recently published work, which figures on the program of Ruth St. Denis and her company. He will also play Bach's chromatic fantasy and fugue, Schumann's "Etudes symphoniques" and among the other pieces, Chopin's A flat polonaise.

The Trio Classique will play the following program on Tuesday evening at the Adolph Lewisohn Free Chamber Music concert in Hunter College Chapel, Park avenue and Sixty-eighth street: Trio, F. Schumann's Sonata for cello, Pachelbel's and Faurer, D minor, Schumann. Dr. Fleck will lecture on the program. Tickets of admittance are not necessary.

Metropolitan's New Singers Introduce Themselves by Brief Autobiographies



FEDOR CHALIAPIN as MEFEISTOFELE in BOITO'S OPERA

Opera This Year Has 6 American Stars Among Its 21 Newcomers.

IN these advanced days of system in the big business of grand opera, the newest members of Giulio Gatti-Casazza's operatic family find themselves not only singers but autobiographers. Each must tell in stipulated brief form his or her own personal story in his or her own words for the official files of the Metropolitan Opera Company and thus help themselves into the historic record.

There is humor in everything, even in the very serious and sometimes almost lugubrious side of making grand opera possible. This saving grace showed itself one forenoon last week when one of the new feminine members of Mr. Gatti's augmented cast stepped into the smoky, hospitable corner occupied by the publicity Cerberus at Broadway and Fortieth street, William J. Guard.

Unfolding himself, Mr. Guard held out to the visiting singer a freshly dipped pen while with his other hand he waved before her a sheet of paper. "Madame," he said, "your obituary, if you please."

"My obituary? Thus early?" replied the astounded soprano. "Madame," answered the Cerberus, "your pardon for my want of strict construction of the vernacular. I should have said, your autobiography."

"Ah," she sighed. "Then there still is hope for me. For a moment I pictured myself among the living dead."

"To the contrary," answered the philosopher of the press room. "Sit here at my desk and place yourself in the record of those who live forever," and thus her art life story was written "in not more than 150 words, if you please."

Most of the twenty-one new members of the Metropolitan's cast of last season have written their terse autobiographies, revealing that six are of American birth and five natives of the United States. Edmund Burke, Canadian, confessed that after graduating from McGill University he contemplated the law, actually becoming a bachelor of civil law. Of the natives of the United States two were born in New York and one of the two is a graduate of Barnard College. Of the others one was born in Newark, N. J., and another in Missouri. The "nationalities" of the newcomers are: Paul Bender, Hungarian; Italian, 2; Greek, Armenian, Bulgarian, English, Swedish, Russian and French, 1 each.

Following are the autobiographies: "PAUL BENDER, bass-baritone, has been a prominent figure on the European operatic stage for a dozen years. He has been a member of the Munich Grand Opera since his debut in Breslau. He is a native of Weiburg, Germany, where his father and grandfather were Government officials. He was the first to sing the role of Hans Sachs in Germany in Paris when 'Die Meistersinger' was given at the Champs Elysees Theater, two months before the war began. He also sang a season at Covent Garden in London, and is known in all the leading opera houses of Continental Europe. His roles include Wotan, Mephistopheles, Hagen, Gurnemanz and Baron Ochs in 'Der Ring des Nibelungen.' He has come to the Metropolitan in 1922 had not the war prevented his leaving Germany."

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Of gray ribbed wool and cotton in regular and stout lengths with long sleeves.

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**At 98c.** Boys' superior gray fleecy cotton Suits, well made and finished.